

*The Family Graves*

Issue 1 of 4

22-pages

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Revised Final Version

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**CHARACTERS**

**Dr. Philip Graves:** Father of the Family Graves. Premier alchemical engineer of his generation, popular professor, and wealthy inventor. Also, randomly transforming werewolf.

**Gustav Graves:** Chronal vampire obsessed with living forever, who is now tapping into and feeding off of the space-time continuum. Walked out on Phil and his mom when our hero was just a boy.

**Bjanka Graves:** Hides her Medusa-like features behind a glamour-spell facade of a tightly wound but gorgeous blonde housewife and mother. A formidable monster when provoked.

**Nori Graves:** Shy, angsty, awkward, and often pouty, she is the teen daughter. Devastatingly attractive, she's also a siren wielding influencing powers (Jedi mind tricks).

**Lum Graves:** Young son, fish-boy. Easily excitable, but sickly and small for his age, he desperately wants to be a hero.

**Gordo Graves:** Adorable baby zombie.

**Tomas Rodriguez:** Latino male, about Phil's age. An engineer with an MBA, he keeps Phil's many projects on track. Rodriguez is the brother Phil never had.

**Manx:** Small nebbish lab tech. He's a vampire from the Nosferatu family tree. He's blunt and kisses no butts, but he's good at whatever it is that he does. Also, stylish dresser.

## **SCRIPT**

**Note: Credits will go on Cover 2 (the front inside cover).**

### **PAGE 1 (4 panels)**

**Note: Panel 1 is the left column; the remaining panels are stacked on the right.**

**Panel 1: It's early sunset on a tree-lined street in a nice neighborhood of impressive homes and big yards. A massive moon is in the sky directly above PHIL GRAVES as he rides on his bike right at us. He's more deep in thought than paying attention to where he's riding. Behind his bike, Phil pulls a small trailer. In the trailer is a large draped object (one of the Mirrors of Tepish) standing upright. It's much too large for the trailer.**

1. Phil Caption: The lunar phase known as a full moon occurs when the moon is on the opposite side of the earth from the sun.
2. Phil Caption: Cosmically, there is very little noteworthy about the lunar cycle.
3. Phil Caption: Then there's magic, that strange crossroads of undiscovered causes and effects masquerading as truth while wrapped in folk wisdom and superstition.

**Panel 2: Phil in a lab, his lips pursed and brow furrowed. He's deep in thought as he works with a red holographic projection of the full moon beaming from a bulky stainless steel wristband computer on one of his arms.**

4. Phil Caption: My specialty is alchemy, the science of things once regarded as magic.

**Panel 3: Phil in a different lab. Wearing goggles and special gloves, he manipulates molecules at the atomic level.**

5. Phil Caption: Every day, I lock and unlock bonds, recompile building blocks, and transmute matter in a way once done only by wizards.
6. Phil Caption: But I have yet to find a scientific basis for the connection between werewolfery and the cycle of our moon.

**Panel 4: Blood cells enlarged as seen under a microscope but displayed on a computer screen. Phil is dejected.**

7. Phil Caption: So why, then, does the moon dominate my life? Why does it have so much power over me? ... Over my family?

8. Phil Caption: And why couldn't I leave well enough alone?

**PAGE 2 (2 panels)**

**Panel 1: Biggest panel on the page. Establishing shot of the large home of the Family Graves. Pulling his little trailer and science project, Phil is cutting across the yard. A young woman jogger is running past (give her tiny goat horns or elfin features, because this isn't the Earth we know). The Solar Tower, still under construction, should be visible in the background.**

**Marco: All the balloons for this panel are coming from different locations inside the house. Lum's comes from an upstairs bedroom, Bjanka's from somewhere on the first floor (kitchen), and Nori's comes from near the mom as though Nori is moving toward the kitchen away from Lum. Also, Nori's first balloon and text should be enormous, emphasizing her teen drama. The balloons labeled "telepathically," should resemble mental communication and be distinct from verbal balloons.**

1. Nori (off-panel): Mom!!

2. Nori (off-panel): He's doing it again!

3. Bjanka (off-panel): Lum, dear, don't talk to your sister telepathically. You know she's not comfortable with that.

4. Lum (off-panel, telepathically): But, Mom, you know I need to practice!

5. Bjanka (off-panel, telepathically): Then talk to me, honey. Your mother will always listen to you.

6. Lum (off-panel, telepathically): ...

7. Lum (off-panel, telepathically): Eh, I'm gonna check out what's on TV.

**Panel 2: The kitchen. BJANKA is preparing dinner, looking like a million dollars. She is in the foreground, dominating the**

**panel. GORDO sits in a high chair nearby. He's struggling forward in the seat, like he's trying to reach out and grab NORI, who has just entered from the side. We can only see her from waist up. (Whenever possible, we want to add comedic bits with Gordo in the background or wherever.)**

8. Gordo: Brains, brains, brains, brains, brains.

9. Nori: Mom, Gordo's being creepy.

**PAGE 3 (5 panels)**

**Panel 1: From over Bjanka's shoulder as she continues to work. She has not turned around to look at her daughter. Nori is looking at her.**

1. Bjanka: He's just a baby, honey.
2. Bjanka: And he's not creepy; he's your brother.

**Panel 2: Bjanka has paused cooking. Still not turning around, she holds a knife up, gesturing and smiling. Nori is nervously twisting her hair, or maybe she's put some strands of it in her mouth the way some girls do.**

3. Nori: Yeah, but he's trying to eat my brains.
4. Bjanka: Not really, sweetie. What's with all the compla-

**Panel 3: Biggest panel on the page. Reveal that Nori is wearing a very sexy but inappropriate for her age—maybe inappropriate for anyone's age!—outfit. Bjanka has turned around, a shocked look on her face.**

5. Bjanka: What are you wearing?
6. Nori: You like it? It's new.
7. Bjanka: You are not going out of this house dressed like that.

**Panel 4: Small panel. Close-up on Nori's face as she yells at her mom: eyes big, mouth open wide. Really dial up the teen outrage, but there is no indication of her powers.**

8. Nori: What?!!!

**Panel 5: Mother and daughter, both upset, staring each other down. Bjanka, no longer holding the knife, is gesturing to indicate the entire outfit, waving her hand around it. Although she isn't transforming, it'd be nice to hint at Bjanka's gorgon side here, maybe with some dark shading, some exaggeration of her features as she yells.**

9. Nori: Why not?! Is it the pants, the top?
10. Bjanka: It's ... It's all of it.



**PAGE 4 (5 panels)**

**Panel 1: Nori and Bjanka. We can see Nori's freckles lighting up as though she's thinking about using her manipulation powers.**

**Note: Don't be subtle here. We can pull back from the effect later, but let's establish Nori's power indicator here with a nice glow.**

1. Bjanka: And don't try those mind-control powers on me, little lady.

**Panel 2: Nori has turned her back on her mom. She looks hurt. Bjanka rests one arm on her daughter's shoulder, the other on her (Bjanka's) heart. There's tenderness in her eyes.**

2. Bjanka: We've talked about this, Nori. Just because you're a siren doesn't mean you have to dress trashy.

3. Bjanka: I know it's hard. But each of us has a struggle. We all have to balance out what we are with who we really are inside.

**Panel 3: Waving her arms over her head, Nori is storming out of the kitchen, away from Bjanka, who looks defeated, her head down.**

4. Nori: I don't even know who I am yet, so how can you?!

5. Nori: Ugh, why does everyone seem to know me but me?!

**Panel 4: Wide shot. Show Bjanka's isolation at this moment by making her a lone figure in the big room. Her mouth is slightly open, and her head is down in defeat.**

**Silent panel. No dialogue.**

**Panel 5: Similar to panel 4, but tighter, more cheery. Bjanka clears her throat.**

**Marco: Use light or small letters to indicate she's talking to herself.**

6. Bjanka: Okay. You are not your mother, Bjanka. Good parents set limits. You aren't too controlling.

7. Phil (off-panel): What was that all about?





**PAGE 5 (5 panels)**

**Panel 1: Phil has come home. He stands in the kitchen near Bjanka, who looks back at him smiling.**

1. Bjanka: That was our teenage daughter.
2. Phil: Do you want me to talk to her?

**Panel 2: Bjanka has come forward and is stepping up on her toes to kiss Phil. Tightly embraced, intertwined in one another, they kiss. Very romantic.**

3. Bjanka: What I want is a kiss from my husband, Mr. Graves.
4. Phil: That I can do, Mrs. Graves.

**Panel 3: Phil has suddenly pulled back from his wife. He's excited, eyes wide, mouth open. They still hold each other but more at the elbows now.**

5. Phil: Oh! You won't believe what I've discovered! Or rediscovered, as the case may be. C'mon, grab the kids and meet me in the lab.

**Panel 4: Bjanka stands a little away from him, her back to us. Phil dominates the panel. He has a big smile on his face.**

6. Bjanka: But dinner ...
7. Phil: If I'm right, we'll be right back! I just need to take some readings. I have to confirm this for myself.

**Panel 5: The two of them. Phil is walking backward, arm up, indicating his lab with his thumb over his shoulder. Bjanka has her hands on her hips.**

8. Bjanka: Okay, Phil. Let me get this in the fridge. Then I'll grab the kids.
9. Phil: Right. I'll touch base with the office, and then the Family Graves will have an out of this world experience.

**PAGE 6 (5 panels)**

**Panel 1: In the backyard, outside his home lab, Phil stands near his bike trailer. He has one hand on the still-draped object, but he's looking up over the eaves of the roof. In the background, looming over the Chicago skyline in the distance, is the Solar Tower under construction. (It's a huge glass and steel spire reminiscent of London's Gherkin.)**

**Panel 2: We've zoomed closer to the Chicago skyline and the not-yet-completed tower. We can now make out the complex construction and design elements. Clearly, this is more than just a skyscraper.**

**Panel 3: Closer on the tower. We can make out a man inside who is looking out at us.**

**Panel 4: Inside the tower. GUSTAV is looking out at the world. An UNDERLING stands behind him, looking fearful.**

1. Underling: Begging your pardon, lord, but ... the men report that they arrived at the location; however, the ... the item wasn't there.

**Panel 5: Gustav turns to the underling with an evil smile.**

2. Gustav: Not to worry. I know exactly where it is.

**PAGE 7 (5 panels)**

**Panel 1: Largest panel on the page. Phil, no longer wearing his jacket and with his back to us, stands in his home lab, surrounded by all kinds of high tech equipment. He is talking to a variety of people displayed in split screens on a large monitor. While he talks, Phil is rolling up his sleeve. A tall human technician, RODRIGUEZ, stands near him with a funky-looking syringe. Off to the side, but don't draw attention to him yet, is Manx (see panel 3).**

**On the video screen we see SCIENTIST, ACCOUNTANT, and PR FLACK. Scientist is a cyclops, Accountant is a nymph (or sprite), and PR Flack is human.**

**Marco: Give Scientist a monster-ish font as though he has a deep, gravelly voice.**

1. Phil: Okay, lightning round: go.
2. Scientist: Applied Sciences reports the new glass formulation you sent is 30 percent stronger, making the new phone nearly unbreakable.
3. Phil: When you live with a toddler, believe me, you want an unbreakable phone.
4. Accountant: Our European plants report a three-percent gain in efficiency thanks to that software tweak you coded.
5. Phil: Oh, you know what? I just had an idea that I bet will push it to four, maybe five. Email me later.
6. PR Flack: Forbes is putting you on the cover of their billionaires issue: "American Alchemist." I can't stop them. They insist.
7. Phil: What if I bought the magazine, do you think that would do it?

**Panel 2: Rodriguez is drawing blood from Phil's arm.**

8. Phil: Ouch! You're like a vampire, Rodriguez.
9. Rodriguez: Sorry, boss.

**Panel 3: As Phil rubs his arm where he had just been stuck, he's looking sheepishly over at a small tech, MANX, who is**

**obviously a vampire in the vein of Nosferatu (short with big ears, a long nose, and long fingers—but more comedic than scary), huddles over a microscope but is looking up in Phil’s direction and nodding.**

**Marco: Give Manx a monstrous font too. But different from what we’ve seen earlier. Maybe use a black balloon with white letters.**

10. Phil: Oh, uh, no offense, Manx.

11. Manx: None taken.

**Panel 4: Show Phil from an angle where we see just him and PR Flack.**

12. PR Flack: Also, um, I’m getting a lot of pressure on the Solar Tower.

13. Phil: You mean that thing we aren’t discussing?

14. PR Flack: I should just keep saying, “No comment”? Your father, who you haven’t spoken to in decades, is running the largest public works project-

**Panel 5: Just Phil. His eyes have narrowed. There’s no changing his mind.**

15. Phil: No. Comment.

**Panel 6: Looking disappointed, but smiling, Phil aims a remote at the screen to turn it off.**

16. Phil: If there’s nothing else. ... Then, good night, all.

**PAGE 8 (5 panels)**

**Panel 1: Phil has walked over to a lab table where Rodriguez is analyzing the blood drawn earlier. Phil is very serious, brow furrowed.**

1. Rodriguez: No change, boss. The lunation levels in your blood are still fluctuating atypically.

2. Phil: Bupkis, huh? Okay, disappointing, but not unexpected.

**Panel 2: Phil and Rodriguez again. Favor Phil.**

3. Phil: On to the next protocol. There must be a way to control my transformations, make them less random, or at least get me back to the standard monthly cycle.

4. Rodriguez: About that: I've been working on a predicting logarithm. It doesn't work, yet, but a subcutaneous implant could give us real-time info, a larger data set.

**Panel 3: New angle of Phil and Rodriguez. Favor Rodriguez this time.**

5. Rodriguez: But as it stands, even with the full moon out there, your blood chemistry is seesawing so wildly, you might not change tonight.

6. Phil: Might not?

7. Bjanka (off-panel): We're ready for some quality family time.

**Panel 4: Big panel. Phil has turned to see his family, and he's all smiles. Bjanka (who is holding Gordo), Nori, and LUM are walking in. Bjanka looks right at her husband. As Lum walks, he's kind of in his own little world, just taking in everything. This is the first time we're seeing Lum—here and in the coming scene, he will be wearing his uni-lung around his neck/gills. Nori is texting her friends on her phone. She's changed out of her earlier outfit and now wears a more casual yoga pants and t-shirt outfit, but still looks stunning. Her hair is in a high ponytail now.**

8. Lum: What's the surprise, Pop? Is it ice cream?

9. Phil: Who wants to go on a family adventure, just there and back? Huh? Huh?

**Panel 5: On Nori. She's not excited to be hanging out with her family. (Consider having her check her pony tail scrunchie with one hand, like she's seeing if her hair is ready for being in public.)**

10. Nori: We're going somewhere?

**PAGE 9 (4 panels)**

**Panel 1: New angle. Show the family and that Phil is now standing in front of the large mirror, which is still draped with a sheet.**

1. Bjanka: What's this, Phil?
2. Phil: Remember that new quantum computer I've been working on? Well, we kept getting this odd interference, and I was able to trace it to this crazy old-

**Panel 2: Phil has yanked the drape off, revealing the mirror. He stands triumphant in front of his new treasure. The mirror is old and worn. We can see Bjanka, Gordo, Nori, and Lum in the mirror (and maybe Phil's back, depending on the angle.)**

**Brian, consider using a borderless panel here and doing something cool with the flowing sheet in the gutters/border areas or behind the panels.**

3. Phil: Mirror!
4. Phil: Isn't it great? We found it in the magical antiquities department on campus.

**Panel 3: Phil, with his back to us, is in the foreground. The family has crowded forward. They look at the newly revealed object. Bjanka smiles fakely or more like wincing. Gordo is looking off into space. Lum has his head cocked to the side, he seems interested in the mirror. Nori just stands blowing a bubble, completely unimpressed in that way only teen girls can be.**

5. Bjanka: It's ... nice.
6. Phil: Nice? Bjanka, darling, the guy claimed it's one of the Mirrors of Tepish.

**Panel 4: Bjanka, Gordo, and Lum still look at dad. Lum beams with excitement. But Nori's face is scrunched up, disapprovingly, and she's taking a picture of the mirror with her phone.**

7. Phil: Their true origin is shrouded in mystery and mostly lost to time, I imagine. But, legend says there was one for each member of the Warlock Soldality in the time of the old realms.

8. Lum: How was it interfering with your experiment?



**PAGE 10 (5 panels)**

**Panel 1: Lum and Phil. Arms in the air, Phil explains the device. He's clearly excited about this. Lum is just as excited.**

1. Phil: It's giving off a signal like nothing I've ever seen. And there are no mechanical parts as far as we can tell.

**Panel 2: Lum and Phil again—but both are touching the mirror's frame now, running their hands over it.**

2. Phil: Yet, according to lore, properly aligned, these mirrors act as a communications array, and even provide transportation through space-time: teleportation!

3. Lum: Cool!

**Panel 3: Nori squints her eyes and points. She's pretty sure this is the lamest thing her family has done to date.**

4. Nori: We're going somewhere in that?

**Panel 4: Bjanka, still holding Gordo, stands near Phil in front of the mirror. They are whispering to each other. Gordo's head has plopped off to the side as though dead.**

**Marco: Use lighter letters here or a smaller font to indicate whispers.**

5. Bjanka: Are you sure this thing is safe?

6. Phil: Probably. I mean, absolutely. I sent some grad students through already, and they came back more or less okay.

**Panel 5: Bjanka has straightened up and is scolding Phil. He's shrugging it off.**

7. Bjanka: Professor Graves, shame on you.

8. Phil: What? They're grad students ...

9. Phil: Look, there's nothing over there except some plants and trees, basic life forms.



**PAGE 11 (5 panels)**

**Four-tiered page: Panel 1 is on the top tier. Panels 2 and 3 are on the second tier. Panels 4 and 5 have their own tiers. Do something cool with the panel border/gutter between 4 and 5 to show we've jump-cut to another location.**

**Panel 1: Big panel. Phil holds up multiple hangers in each hand. On each hanger is a fancy super-heroey jumpsuit. Nori is mortified. Her mouth is wide open—we can see her gum about to fall out. (Brian, these are the early-stage jumpsuits, not the later refined ones.)**

1. Phil: So who wants to see what's on the other side? Just through the mirror and back in time for dinner.

2. Phil: I even got us some new jumpsuits!

**Panel 2: Nori is horrified. She knows if anyone sees her in that jumpsuit, her social life will be over even before it begins.**

3. Nori: Seriously? You want us to wear those?! In public?!

**Panel 3: An excited Lum has jumped forward and grabbed his hero costume. He's feeling the exact opposite of Nori. He can't wait for people to see him as a super hero.**

4. Lum: Awesome!

**Panel 4: Shoot this from over Phil's shoulder as he stares into the sparkling mirror. We see his reflection looking back at us. He's sticking his arm into the mirror. All around his arm, the mirror has changed: it's a swirling portal of energy.**

**Repeat this energy effect in the border/gutter between Panels 4 and 5 to highlight that we've gone through the mirror and jumped to another location abruptly.**

5. Phil: Now, let's see what secrets you're hiding.

**Panel 5: Tight on Nori's terrified face as she's screaming.**

**Marco: Put the SFX in huge "transparent"/outline letters and cover the entire panel. This needs to be the most terrifying roar you can imagine.**

6. Nori: We're all going to die!

7. SFX: ROAR

**PAGE 12 (4 panels)**

**Note: Panels 1 and 2 sit on the top tier, overlaying Panel 3, which is a ¾-page, full-bleed splash panel, and Panel 4 is a small inset toward the bottom of the page.**

**Also: The family is wearing their jumpsuits now, and Bjanka holds Gordo in a rolled-up baby wrap that swaddles him to her body (see [www.wrapyourbaby.com](http://www.wrapyourbaby.com)).**

**Panel 1: Close on Bjanka, she's being shaken up. Her hair is flying all around as she hangs on for dear life: one hand on the baby, the other on something we can't see yet. Pose her so that she's looking at Panel 2, her husband.**

1. Bjanka: We're not going to die, Nori. Just hold on!

2. Bjanka: Phil, dear, do you think you could put that thing away and focus on the situation at hand?

**Panel 2: Phil is also being shaken up. He's off balance and dangling from something (again unseen) while trying to read a red holographic projection of a computer screen that is beaming from his wristband. Pose him so he's turned to face Panel 1, his wife.**

3. Phil: But I've never seen a burst of choral ener-

4. Phil: Okay, okay. I've got this.

**Panel 3: A ¾-page, full-bleed splash: In a wild tropical forest that looks like something out of a Dr. Seuss nightmare, Phil, Bjanka, Gordo, Lum, and Nori barely hang onto a massive two-headed DINOSAUR from the pit of hell that's racing right at the reader.**

**This dinosaur is a devilish combination of the powerful legs and tail and core body type of a T-Rex, the pointy armor plates running the length of the Stegosaurus, and two long necks, each featuring a head with one eye and an enormous mouth**

**filled with rows of serrated teeth. (Each head is a cyclops of chomping terror.)**

**Dangling from the beast's right neck by one hand, Phil is looking at a new hologram that is beaming out of his bracelet on the other arm while shouting to Lum. The hologram now shows a red 3-D model of the dinosaur with little charts and data readouts spinning around it. Phil should look very heroic, as he's now in dad/protector/hero mode.**

**Lum is grasping onto the tail of the dino, flailing around as the reptile stomps forward. Lum's long claws help him dig in and hold on.**

**Nori is on top of the left head, but she's losing her grip and is sliding down. Show her legs getting dangerously close to the gnashing teeth of the creature.**

**Mom Bjanka is holding onto one of the pointy armor plates along the back of the monster. Also, note, Gordo is swaddled to her.**

5. Phil: Observations, kids?

6. Lum: Big dinosaur, very scary!

7. Phil: But what else?

8. Lum: Um, it's sort of a T-Rex-Stegamasaurus mash-up.

9. Phil: Stegosaurus. But good.

10. Phil: Anything else?

**Panel 4: Close-up on Nori, who looks up at Phil. Her eyes are narrowed. She's not playing along.**

11. Nori: I'm not doing this. Why can't you just change? You know, wolf-out and—I don't know, scratch out its eyes?!

12. Phil (off-panel): Honey, predators like this have an incredible sense of smell. Their vision isn't actually imp-

**PAGE 13 (5 panels)**

**Panel 1: The biggest panel on the page. A different angle from Page 12, Panel 3, we see the family still struggling to hang on. But focus on the rear of the beast: Lum, Bjanka, and Gordo.**

**Lum is swinging wildly from the midway on the tail, holding on with his sharp claws. Nearby, Bjanka is on the back quarter of the animal, one hand on Gordo, the other on an armor plate—she's turned back toward Lum. She is just starting to turn into a gorgon. Give her full-on gorgon eyes. (She will transform over the next few panels as this is happening so fast. If we can see them: Nori is swinging away from the razor teeth, heading back to the left neck of the creature. Phil is trying to steady himself.)**

1. Lum (telepathic balloon): Momma!
2. Bjanka: Hang on, Lum, sweetie!

**Panel 2: The dino has cracked its tail again. Lum is holding on, but he's slipped farther back and is being whipped around something fierce.**

**Marco: Give Lum's words above a humorous balloon—wiggly, swurvey; like a real balloon losing air.**

3. Lum: I just wanted ice creeeeeeeeeeeeeeeeeeam!!

**Panel 3: Phil, as seen through the hologram of the dino. It's in front of his face, and he's studying it. Nori is also seen. She's slipping, falling. Her arm is out, reaching for help. There's terror on her face.**

4. Nori: Dad! Seriously. Transform!!

**Panel 4: Phil has lunged forward. He's grabbed Nori with one hand, and he's pulling her up, helping her get a footing where he's at on the beast (on the right neck).**

5. Phil: You know my... The power doesn't work that way, Nori. I can't transform when I want to.
6. Nori: No, only when you don't want to.

**Panel 5: The hologram is popping off as Phil and Nori are face-to-face.**

7. Phil: Honey, I- ...

8. SFX: pip

9. Phil: Look, I wish-

10. Bjanka (off-panel): Gordo!

**PAGE 14 (5 panels)**

**Panel 1: Big panel. Wide shot. Smashing all kinds of palm trees, the beast tears through the jungle. Phil and Nori can barely hang on. Lum is at the very end tip of the tail—hanging on, but just barely. Bjanka and Gordo are flying into the air, off the dino. He is falling away from her. She, now in full medusa mode, is unwinding the wrap.**

1. SFX: BA-SMASH

2. Bjanka: I'm coming, sweetie!

**Panel 2: Bjanka is sailing through the air. She swings the wrap like a lariat.**

**Note: She will remain in the air, falling, sailing, flipping like a Cirque de Soleil ninja as she saves her infant son, coming to rest only in Panel 5.**

**Panel 3: Bjanka casts the wrap out toward Gordo, who is still falling away from her. His face is mostly lackadaisical because he doesn't show much emotion.**

**Brian, consider putting Gordo big in the foreground, falling at us—but mostly emotionless—and Bjanka, smaller, in the background.**

**Marco: Use a fearful font for Gordo.**

3. SFX: fwip

4. Gordo: Brains?!?

**Panel 4: Twisting, Bjanka has her arm yanked back. The wrap has caught Gordo just before he hit the rocky ground, and he is already winding toward Bjanka.**

**Panel 5: Wide shot. Pull back to give us the landscape as Bjanka lands in the jungle, baby boy once again secured to her body. She's kissing the top of his head.**

5. Bjanka: Momma's got you. Momma's always got you.





**PAGE 15 (5 panels)**

**Panel 1: Back on the raging dino, Phil and Nori struggle to hold on. Phil's face has lit up with an idea.**

1. Phil: This creature's reptilian brain complex should make it highly suggestible. Use your influencing powers to stop it.
2. Nori: I don't know... What should I tell it to do?

**Panel 2: Long shot. Lum continues to hang onto the dino's whipping tail and Nori and Phil hold on for dear life as the beast thunders forward, smashing through more trees.**

3. SFX: kersmash
4. Lum: ANYTHING!

**Panel 3: Bjanka (and baby) is stepping forward, determined. Her gorgon eyes burn. Her posture is one of steely confidence. Off to the left of Bjanka and baby, we can see an opening in the jungle that leads to a nearby clearing.**

5. Bjanka: Man or beast, no one messes with my family.
6. Bjanka: Let's see if we have better luck in that clearing.

**Panel 4: Nori has slid under the right neck. She dangles upside down, her arms and legs wrapped around the neck of the creature like she's shimmying along underneath a fallen-down log.**

7. Nori: Yay, ... more quality family time.

**PAGE 16 (5 panels)**

**Panel 1: Theatrical panel from the side. With both arms outstretched in tight fists, Bjanka fires power rays from her eyes, turning the jungle to stone in a line in front of the charging dino. All the plants and bushes are changing into a rock barrier.**

1. SFX: crackle crackle crackle

**Panel 2: Phil looking up at the rock barrier and pointing—give him big eyes as he’s recognizing that they’re going to hit it.**

2. Phil: Everybody hang on!

**Panel 3: Wide shot. Seeing the barrier too late, the dino hits it as it turns, now heading for the meadow. Show its tail scraping the rock in front of Bjanka and Gordo. Bjanka doesn’t flinch, but she’s covering Gordo’s eyes.**

3. SFX: skkkkitch

**Panel 4: Nori has her eyes closed as she’s concentrating, using her influencing powers. The freckles on her nose and around her eyes glow. In the dino’s eyes, there’s just the beginning of recognition. (If you think it works, put a little spiral in the eye to indicate it’s being brainwashed.)**

**Marco: Give us a light tailless balloon near the right dino head to show Nori sending a thought-command to the beast. This should be different from Lum’s earlier telepathic balloons. Also, in the end of the series, Lum and Nori will combine powers, and we’ll combine their balloons to show this. Please consider that as you design their balloons.**

4. Nori (thought command): ...

5. Nori: What can I tell it?

6. Nori: Oh, I know.

**Panel 5: Wide shot, biggest panel of the page—in the meadow: The dino has stopped short, coming to an absolute standstill—rigid and firm in place with its heads down, as though looking at something on the ground, which we can’t see yet. Phil, Nori,**

**and Lum, though, continue their forward momentum: each tumbling off the beast.**

7. Phil: Whoooooooooaa!

8. Nori: Eeeeeeeeeeeeeeeeeee!

9. Lum: Ahhhhhhhh!

**PAGE 17 (5 panels)**

**Panel 1: Biggest panel on the page. We've ended up in a large, lush meadow. Bjanka, who is back to her platinum blond self, holds Gordo as she adjusts her hair, which, despite all the action, is hardly out of place. Nori is still on the ground. Lum is standing over her. In the foreground, Phil holds his wristband arm up—it's beaming holographic screens again, which he's staring at. He dusts himself off with his free hand.**

1. Phil: The temporal fluctuations I picked up while passing through the mirror are fantastic. Discovering something like this at the quantum level, it's unprecedented.

2. Lum: What did you tell it?

3. Nori: Well, I had to try something simple. Something it could understand.

4. Lum: Sooo?

**Panel 2: Show the two-headed dino. It is absolutely fascinated by a little tiny lone flower sticking up in the meadow. Both its necks are bent down, each face mere centimeters from the petals. Consider having the "fingers" at the end of dino's tiny T-Rex arms, twiddling, and make its tail wagging slightly. This beast should look more like a dopey puppy now than a fearsome alpha predator.**

5. Nori (off-panel): Flower.

**Panel 3: Lum and Nori, who now stands. She is shrugging her shoulders.**

6. Lum: Flower?

7. Nori: It worked, didn't it?

**Panel 4: Studying the holo-screens carefully, Phil holds his chin in the classic “thinking pose.” The dino is in the background, still staring at the flower.**

**Marco: In this panel and the next, add some numbers and greek letters and other gibberish to the holographic screens to show that Phil is studying something.**

8. Phil: No wonder my experiments were affected. These tachyon particles—I’ve never seen anything like them. I don’t think anyone has. They could be completely new. Not only is interdimensional travel possible, it’s-

**Panel 5: Nori is looking at Bjanka and the baby. Lum is behind his sister. Phil is in the foreground, smiling as he taps at holo-buttons in the air.**

9. Nori: Great, we almost get eaten and dad discovers a new particle. Maybe he can patent it and make another billion dollars.

10. Lum: Only if there’s another IPO.

11. Nori: Shut up.

12. Bjanka: Kids, please. Your father’s work is very important. But you’re just as important to him. He just ... gets distracted easily, that’s all.

13. Phil: That’s strange.

**PAGE 18 (5 panels)**

**Panel 1: The family has walked a little bit. We can now see there's another mirror leaning against a rocky outcropping. The family is heading toward it. To show Nori's disgust/teen indifference, have her walk with her arms folded in front of her.**

**This mirror is different from the one seen earlier. And it's much nicer than the surroundings might indicate. It is not the construction of prehistoric cavemen, but rather a finely crafted—if old and worn—mirror. It looks very out of place here.**

**Marco: Make sure the ferocious dinosaur roar SFX flies after Bjanka's balloon.**

1. Bjanka: And we're all okay, right?
2. SFX: ROOOOAAAAAARRRRR

**Panel 2: Bjanka steps forward with a nervous smile, having just heard the wild beast screeching.**

3. Bjanka: But, if you're done, honey, I think we should be getting home for dinner.
4. Phil: Hmm, what? Oh, yes. I'm afraid we might have woken up the entire jungle. Back through the mirror, family.

**Panel 3: They walk toward the mirror as a family, but we see them in the reflection of the mirror, so make the mirror the focus of this panel. In it we see: Lum's arms are up in the air as he asks a question excitedly. Both parents look at him. Nori, arms still crossed, exhales in exasperation, blowing air out that moves her hair from her face.**

**Marco: As above, add some numbers and greek letters and other gibberish to the holographic screens.**

5. Lum: Dad, if you do another IPO, does that mean we can go to Circus World this sum-

**Panel 4: Small panel—close on Lum. He's stopped walking, and has turned around. His eyes are wide as he sees something off panel, something that shines energy over him.**

6. Lum: ...mer?

**Panel 5: Climbing high above the Jurassic jungle, sits the Solar Tower. All around it is a roiling void of Kirby dots, dancing lightning, and a variety of trippy spinning hypnotic elements. (Gustav's tower is tapping into the choral energy of this reality, absorbing it.)**

**PAGE 19 (7 panels)**

**Panel 1: Big panel. Inside Phil's lab. It's dark now, and Rodriguez and Manx have gone home. The machines appear to be on standby. The family is appearing in the lab as they walk through the otherworldly mirror.**

**Phil is walking off to the side, heading for a workstation while he still reads the wrist-projected holo-screens in front of him. Bjanka and Gordo have just come through. And parts of Lum (his face) and Nori are still emerging from the glass.**

1. SFX: FIP

2. SFX: FOOP

3. Phil: The mirrors form a bridge across space and time. Now that I know what to look for, I should be able to tune ours to find others.

**Panel 2: Lum has a concerned look on his face as he talks to Nori, who looks back at him, smiling as she points to his uni-lung.**

4. Lum: Did you see that?! Did you see that dark tower?

5. Nori: What tower?

6. Lum: That giant skyscraper thing from the future ... or our present —like the one downtown. Did you see it?

7. Nori: Is that thing pushing enough oxygen to your brain?

**Panel 3: In the background, Phil sits at a workstation. All around him are holographic displays and real computer monitors showing all kinds of data. He's analyzing the screens, moving things around with his hands. (He can touch the holograms like they are solid objects. Even the keyboard is a hologram.) In the foreground, Bjanka is crouching down and letting Gordo toddle off as she notices that Lum's uni-lung is cracked.**

8. Phil: This is very intriguing. You see-

9. Phil: Wait! That chronal pulse! It's not part of the portal. It's like feedback.



10. Lum: Mom, did you see the spooky tower?

11. Bjanka: What? No.

12. Bjanka: Lum, buddy, you're a little green. Are you—Oh, your uni-lung is cracked.

**Panel 4: Bjanka helps Lum remove his uni-lung. He's wincing and gesturing with his shoulders up, like when a little kid gets his collar adjusted by a parent.**

13. Lum: Sheesh, Mom, I can get it myself. Stop.

14. Bjanka: Go get your backup.

**Panel 5: Lum, mouth wide open, complaining loudly as his mom now holds the uni-lung.**

15. Lum: But I gotta tell Dad something!

16. Bjanka: Okay. But no excitement. You know how you get without your uni-lung.

**Panel 6: Phil is furiously typing with one hand and swiping away at his workstation with the other. He's leaning forward intently, and his eyes and attention are totally on the screens. Lum has pushed forward, wiggled in under his dad's arms to see what he's doing. (Maybe show them through the holo-screens: them looking out at us with the screens between us.)**

17. Lum: Pop, you know how in stories the bad guy always has a sinister dark tower? Well, I saw a really sinister dark tower when we went through-

18. Phil: Son, I'm trying to analyze-

**Panel 7: Close-up on Lum as he looks up at his dad.**

19. Lum: Dad, I'm telling you, there was a tower back there just like the one downtown, except it had all these bubbles and curls of energy around it.

**PAGE 20 (7 panels)**

**Panel 1: Phil sits back in his chair in a defeated posture, shoulders slumped a little. One hand is tapping on a screen, but many of the screens are now blank. The data is gone. Lum is still paying attention, smiling as he looks up at his dad. We can see Nori in the background, having already tuned dad out. She's back to texting on her cellphone.**

1. Phil: It disappeared. The other mirror isn't there anymore. I'm going to have to rerun these calculations. Maybe run a diagnostic.

2. Lum: It's gone? That tower ...

**Panel 2: In the doorway leading to the main house, Bjanka is bending down to pick up the shambling baby Gordo. The kids are walking toward Bjanka. Phil is in the foreground, trembling, using an arm to hold himself up on the workstation. (Picture him cramping up while also getting a shot of pain to the head.)**

3. Bjanka: Okay, science guys, dinnertime. You know how Gordo gets if he doesn't get his meals on time.

4. Lum: Knock, knock?

5. Phil: Who's- \*cough\* Who's there?

**Panel 3: Lum is beaming a smile as he tells a joke. Phil is holding his head. He looks queasy, but he's trying to smile through it.**

6. Lum: Bananas.

7. Phil: Bananas, who?

**Panel 4: Lum, Nori, and Bjanka, who carries Gordo, walk toward us. With a beaming smile, arms out wide, Lum is delivering the punch line. Nori is shaking her head. Bjanka smiles like any mom does. Gordo is listless. His eyes are rolled back in his head.**

8. Lum: Bananas let me go!

9. Nori: That makes no sense.

10. Bjanka: I thought it was great.

11. Lum: Pop?

**Panel 5: Close-up on Phil's face: he's changing into a werewolf. Show just the beginning of hair appearing. Give us his eyes bulging, and canine teeth protruding from his mouth. He's trying to smile, even through the transformation.**

12. Phil: I- I thought it ... it was- Arrrgggh!

**Panel 6: Phil in silhouette, in the foreground, is on his knees, shaking. The family has turned to see him. They have shocked looks on their faces. Lum looks a little like he's choking.**

13. Lum: \*Wheeze\*

**Panel 7: Phil on the floor, shaking as he goes into full werewolf transformation. His clothes tear as he changes.**

14. Phil: Arrrggggggggh!

15. SFX: rip

16. SFX: stritch

**PAGE 21 (5 panels)**

**Panel 1: Big panel. Phil is in full-on werewolf mode. He is Phil-Wolf. He towers over the family, growling, baring deadly razor teeth, and swiping at them with knife-like claws. His pants and shirt are in tatters. Lum is having an “asthma” attack. He stands looking right up at his dad, terrified. The family is behind him.**

1. Phil-Wolf: WRRRRRRRRRRRRRRRAAGGGHHH

2. Lum: \*Wheeze\* Ufp uffp uff uffpp

**Panel 2: Nori has jumped forward in front of her brother. Her freckles have lit up. She is trying to use her powers on her dad.**

3. Nori: Whoa, dad, calm down!

4. Nori (thought command): Dad. Focus. Calm-

**Panel 3: Phil swipes at her. She’s ducking and screaming.**

5. Phil: GRRRRRRRRRR!

6. Nori: AIEEE!

**Panel 4: Bjanka holds Nori’s shoulders: the mom has one eye on her daughter and the other on her approaching husband. Nori looks at her mom.**

7. Bjanka: Help your brother.

**Panel 5: Nori grabs up Lum, tries to help him. It’s like he’s choking—he can’t get air.**

8. Nori: Breathe, Lum, breathe.

9. Lum: Ufp ... ufp ... ufp.

**PAGE 22 (3 panels)**

**Note: Panels 1 and 2 are on a top tier. Panel 3 is a ¾-page full-bleed splash.**

**Panel 1: Bjanka holds Gordo to her tightly as she yells at her husband.**

1. Bjanka: Snap out of it, honey!

**Panel 2: The family huddled in a corner. They are covered by the menacing shadow of the approaching Phil-Wolf, and they are absolutely terrified as he stalks closer, ready to strike.**

**Bjanka holds Gordo tight. Gordo looks up at his mom. (This should be sweet and also comical.) Nori tries to hold Lum up, but she can't take her eyes off the horror that is her father. And Lum looks very stressed: his eyes bulging as he strains to breathe.**

2. Gordo: Momma. Brains?

**Panel 3: Shoot this from behind the family, over their shoulders. Phil-Wolf is moving forward, closer to his family. He has pure rage in his eyes: hunger, bloodlust. Drool drips of his razored teeth, which could snap these people in half; his claws could eviscerate them with one swipe. His mighty legs are coiled to leap.**

3. Caption: To be continued ...